



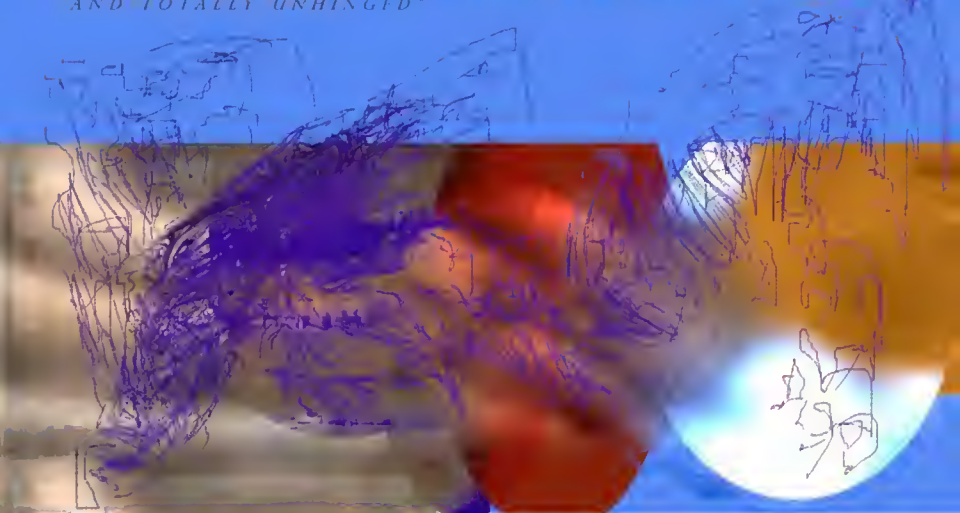
*MORPHOLOGICAL ARROW OF
APPLIED SQUARE CIRCLE CUPOLA
AS EXTENSION IN SPACE OF
AN IMPOSSIBLE OBJECT.*

Drawing Cupola of Cultural Patterns

by Edwin VanGorder

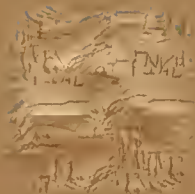
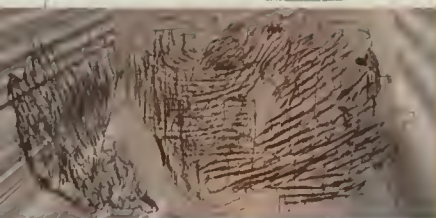
CULTURAL PATTERNS: UTA BARTH

“THERE IS A CERTAIN KIND OF CHARM TO THIS WHICH IS COMPLETELY INCIDENTAL, PERIPHERAL, ATMOSPHERIC AND TOTALLY UNHINGED.”



REBUS (COMPLEX)
AGAINST THE GRAIN HATCH ON
X HATCH TRIAGE (AUREBOURS)
SPATIAL ENVELOPE FROM IFFER
TO DUCHAMP PER DYSTOPIAN
UTOPIAS TURNKEY TO GLASS MASA

SPATIAL ENVELOPE



Drawing Cupola of Cultural Patterns

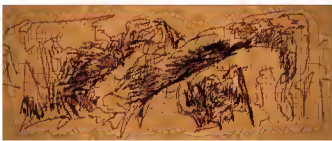
by Edwin VanGorder

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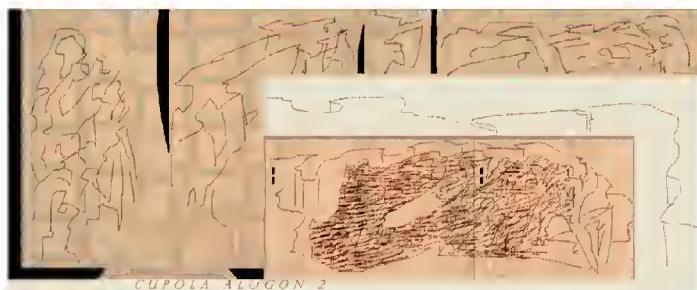


These drawings relate the idea of Institutional Critique or relating to Museums structures adapted and skewed to relating towards, instead, Artists as Institutions, in which these works function as that critique which has adapted to an intertextual mode . The underlying structure is the topology of a virtual realm drawing dianetics advancing the new meta levels of Structuralism as the branching of visual rhetoric through art and language through Fluxus and Conceptual art alike.



You can see in this drawing I use the famous Morandi Mild mannered mannerist style but I engage an interference pattern (I borrow the phrase from the very strange museum of Holography in New York which

For all I know, like Little Italy may no longer exist) and this is a jumbling of scales in the less transparent section by which the interference pattern is a buttress, a similar idea is the mode used in Picasso's drawing style use in some of the sculpture portraits Jasper Johns hatch series. The idea is that of a "cupola" (Mauna Cupoloa?) or argument built upon another as when Freud criticized Jung for merely following him and Jung replied a flea on the Shoulder of a giant can still see further"... thus the relation of the intertextual to the interdisciplinary poses the riddle Deleuze makes of Heidegger to the effect that the grounds of such an idea as the being of being as being are duplicating the idea of the ground and he inserts as it were "Ockham's Razor" (entities should not be needlessly duplicated") but the "paradigm shift since Benjamin makes the idea of questionable relate the resource of the cupola to that mannerist "inversion" i. e. the lump and hollow of Michelangelo taken to a realization via the interest in the fourth dimension which motivated the era of Duchamp simultaneously with the idea of the "End of History" arriving to Deconstruction on the one hand as an abeyance from



dimensions needlessly accepted towards unrecognized implications on the one hand and on the other the recognition of the inverse quality which the tympanum-structure used by Michelangelo as a cupola diagram launching his architecture forwards to the autonomy of Mannerism which so adjudicates of visual rhetoric a forward thinking Structuralism open to its necessary repairs. The “Questionable” monicker (which Eric Fischl in one of his ramblings describes as somewhat coy but he sticks with via I suppose his alliance with Salle) As an Aside I will throw in here that the Salle interest in trope is an example of an art movement that exists but is unrecognized(I had been forwarding the idea that a sic sick painting could be taken to another place in the sense that perhaps what can be extricated to meaning is that just as many diseases cannot be diagnosed so there may be many art sic movements that have gone unrecognized as in the famous gender studies advances of Women’s work and art work as categorically open to this idea. The idea of the philosophical cupola resides as well on the Berkeley campus in which a square and round cupola as physically constructed give the architecture to philosophy torus and which I borrow here in my work on the idea of a cupola, given as well that for the head of the Berkeley philosophy dept Amanda Wang’s invitational writing site Eventua I am



relating a cupola she makes on the Story of the Stone and her remark on “klinamen” per Heraclitus as embodying of Heraclitus famous weeping to laughing philosopher (Democritus) Other the diagonal streaming of atoms as recombinant to a diagonal, but for my part wish to correct the Klinamen identification to Latin as being in fact a relation of Klein, or reclining banquet chair (symbolizing dialectic) and Gnomon or “that by which things are known” alternately architects L or sundial, which together are a form symbolizing the trope or turn of seasons by which may be mapped the return of the sun as It were via the solstice, a primordial human philosophical anxiety – that of Stonehenge.... Or mapped again to the “Sun tunnels” project of Nancy Holtz as cupola to Jetty (Smithson) obviously for New York associations “Klein” is pretty hard to pass up.(Pollock’s eulogy –“he painted the whole sky”- seemingly kind of an idiotic statement but then again on reconsideration very true)> the hollowness of sky as an idea of inversion carries the meaning of the lump and the hollow, push and pull as relating to the oblique nature of the cupola salient an inversion which can be mapped on to the addition of a dimension each time it occurs (in the fourth dimension a basketball would arrive to our dimension inside out- and this “pass” makes sense because



impossible dimensions do not exist, according to the Berkeley argument only in their realm but are in motion, extension in space and so the cupola is “possible”.

s



Watteau Fall Manager:

The picture effigies philosophical adjunction of Eakins in contrast with transitive vision of Duchamp in that the former tends to study false starts and the latter to buy time. Together they pose a philosophical dialectic. Notes: 1- potential spring relates the Eakins studies for rowlocks in relation to Duchamp's malic molds, the former are synecdoches of the rowers who are taking up the spring motion in their bodies, yet stationary to view in the nautical field against which only in the distance, outside their own skiff= perspective object to sails to sails show movement. The latter are borrowed from Picasso's parade (of all things) namely the "managers" which he (Picasso does not show and so Duchamp seizes). 2- Homunculus uncle refers to the alchemic spirit by which an inner self both borrows time and decides false starts. 3- spiral nebulae is the continuum by which Smithson proposed neologism as link between tropisms. 4- annexus relates the Eakins spring like comport to Aristotelian definition of motion as potential realized. 5- determinant shows passage across fields 6 – shows passage interlocking fields.



Artists Experience

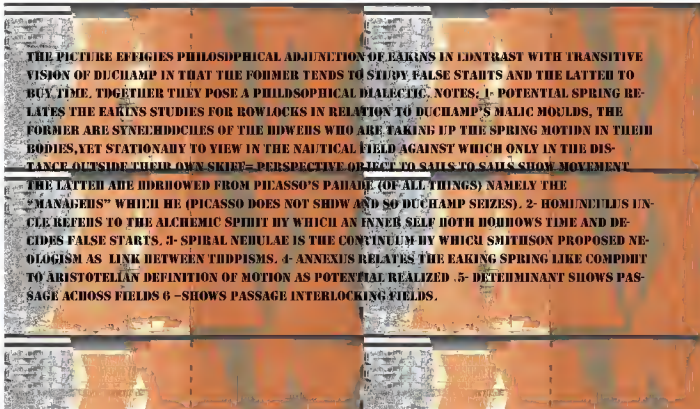
-projection becomes the bemused state perhaps attenuating sense of self in art as social trajectory also refined to intense personalization and distancing from expectations. How the artist a lot's or senses alotments gives the primordial personae of drawing animus which is a condition to re-study over the false start of perceiving "art" as come of the Greek Arete or excellence. This latter is not so bad but really it is highly secondary to the Sanskrit ahrti as one of many words for drawing, which in this case means to bring together and is the primus movere over all the other terms for drawing in that language as ontological determinatives leased then to the Greek and our according sense of agency, by which Conceptual art then is the Renaissance. One must remark that drawing becomes art then in this proposition precisely because the idea of art is very recent, drawing was that ontological referent which so to speak held its place to come via the idea of bringing together and so reemerges in the virtual realm wherein the structure of societal realization of the orders emergent have the new meta level of exordium.

What it means to configure is a constant theme: as the groundwork of projection and all its ambient realms which mysteriously lease the structures one might approach via a "structuralism"... and the "bent" for form which is the artist' estate aside from mere formalism takes it's configurative cue from "trope", or the idea of the turn, bend, transformation of making. At this point then the whole etymology of bend is worth considering, there is a lot more than meets the eye which then again is what the

Drawing Cupola of Cultural Patterns



term implies and the source Akkadian or PIE Skhar essentially proposes duplication, not a shocker since we have met Benjamin, out of basic human experience in which pattern as pattern of response proposes its language through our artistic nature. The Sanskrit Krsti for example or drawing to self is familiar in “crystal”, a form Smithsonian liked to engage to language and art as a tonic to some of his ideas of trope necessarily entropic although he would undoubtedly argue that a “virus” was essentially a crystal. Bending takes in the idea of being suffused, a dampening or taking in, and a drying or giving away. It relates to concealing, and revealing and to axiality and spin, to mood and intuition as well as directive and division, unification and variance. It takes in praxis or eventuality, and it is the Sanskrit prakharṣin or to draw in (drawing) or draw forth that is the source of that cognate. Urdhana or drawing in proposes erudition. But bend relates also to curating or warding, out of which are betokened the general idea of a culture. The degree of impulse is behind this conditioning, retis, or reason as reticent belongs to our very retina whereas the suffusion of enthōs, enthusiasm place mood to mode.



The sculptures of John Chamberlain utilizing wrecked cars give the pun borrowed from Dekooning of a “plane” wreck replacing the train wreck of Marilyn. Each the alias of the other arrive perhaps via Romney as the site non site ancestor of Kythera and Anti Kythera, the former birth Island of Aphrodite, in possessions of Venice and painted as Fetes Gallantes by Watteau, remarked by viewers of his time to show arrival on Cythera as strangely a leaving : the reason being presumably the alias, that Anti Kythera (adjacent island) which housed the wrecked ship contents of Kythera Mechanism or early complex analog computer was explicated by Duchamp in “mechanical waterfall” as cultural manifesto of the tension between naturalness and artifice. Romney generated a style which was a kind of wreckage in his time adjacent that of Dekooning and Kline and these styles become virtually International, in so doing give the alias of printmaking as mechanical, and the also print of an imprinting style.



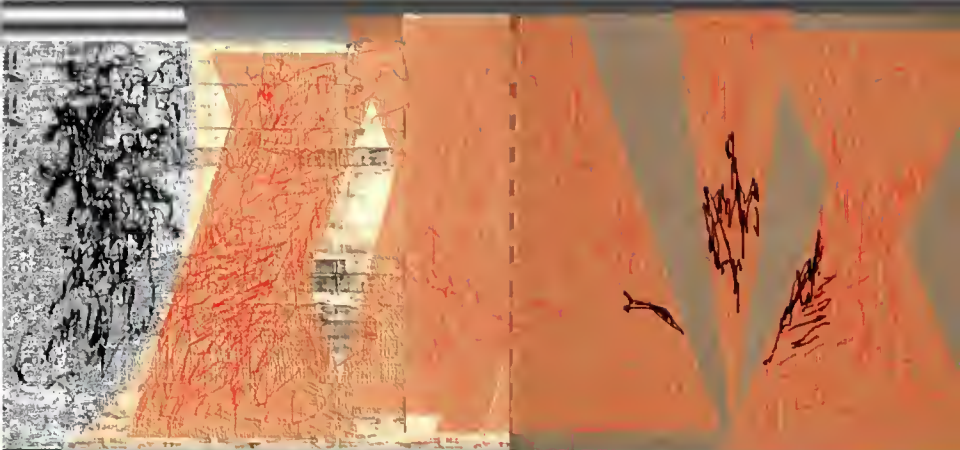
Rodin fits into the 18 to 19 century ease of accepting vision as transitive and drawing as adjunctive or the moment of taking a stand to its open stance and his blind drawing meeting the Bali mudra dance forms had ramifications in his architectural approach to the Gates of Hell in which his channelling of Michelangelo's status as (possibly primarily) architect elected the paragon of Aghung temple in Bali in which the open frame of temple view of volcano (initiates towards the antecedent Pie Agha or speech act the rumbling volcano) was as though a sling containing the volcano to the net movement of the body within limits. The PIE Skahr meaning both sling and "art and language" touches on agha as well in "rhagha "or mood as mode. Rodin radically simplified Michelangelo's Last Judgement within this architectural spirit of abrogation while punning the turn of events as "gates" necessarily then to a rotation scheme relating to paragon to paragone Ghiberti North Gates.

My own projected temple network from an identification to the Dream of the Red Chamber as an adjunctive and transitive topos (metaphysical art at met level) is at a moment (red lines structures) San Marco, at another Red Studio- who knows?

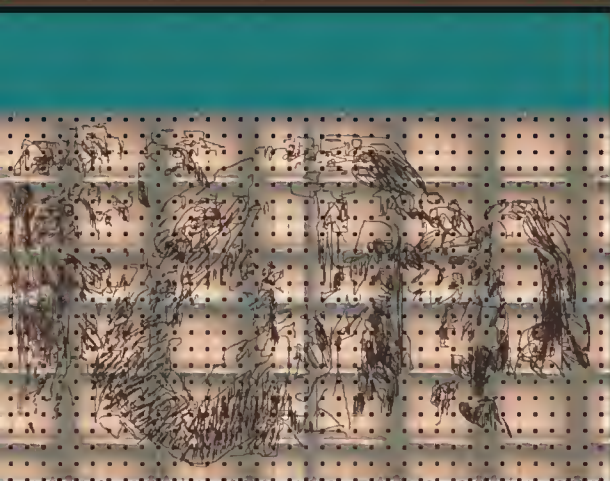
Like the generative Akkadian goddess Astarte the ancestral formative is :uru ana or light of heaven, and from this Pie word comes an etymology for our “internet” via the internalizing structure by which the term becomes centrifugal in the Sanskrit as Anapurana, drawing element of a net and centripetal in the Greek Anatettai or to cover as in simplify or abrogate as in the net event of a tableau of experience which these overlapping language valences propose as phenomenon to the interest of experience. The two words, experience and phenomenon build on the core “pei” or weal, touch upon and heal as in aperception and the language structures of “rhetoric” which exist always already as “art and language” broach visual rhetoric specifically through the 18 century interest in “sprezzura” or a roundabout synthesis, towards which Kant implemented the neologicistic approach to noumenon, or strata of interests on shifting grounds as collectively considered topologically (noema) . Summarily then: the one (of many) Sanskrit words for drawing which we know from “tantric” is tantrahiati of drawing of rays or threads and out of these collective Saussurian topologies across art and language as art rhetoric then we recognize “internet” in this tantrum anthem etymology of a network in this tantric mode and its necessary eccentricities devolved of contingency and exigency within exordium of Occupation-sublime (hypsos) or underlying flux and flux objects as visualized thought and our almost hypnotic attractions.

Drawing Cupola of Cultural Patterns

ic pei-nting (paen – phaeton, spheiron, Peon,(buhd) etc) by sic
painter on sic can vast in sic sturdio for
Sic audioness in sic good time of sic virtue et al.
i.e. take "sick Painting to new place



PII : AGHA SPEICH ACT - RUMET @ MT AGHUNG EALL
TIMPII: SANSPRIT RAGA. --> THE GLASS AND GATTS
FROM PHILADELPHIA : TRUNELINE



*CULTURAL
PATTERNS
MARLENE DUMAS*


*"IF A WORD
HAD A
DIFFERENT
TITLE IT WOULD
BE SEEN
DIFFERENTLY"*

CHITARRA PATTERNS

VITO ACCONCI

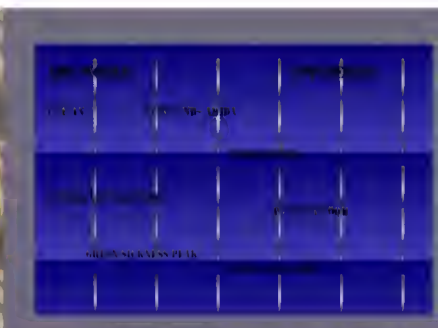
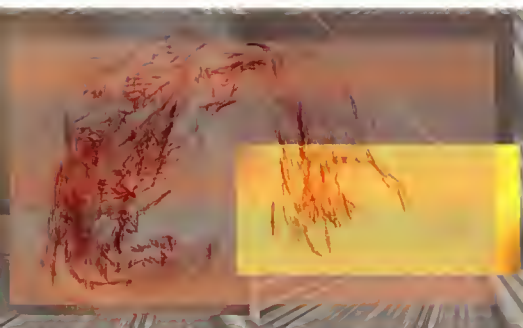
PERSISTS



The artwork is a complex abstract composition. It features a grid of small, dark squares in the upper and lower portions. A large, light green rectangular area in the center contains text. To the right of the text, there is a yellow bird-like figure with dark, flowing lines. The background is a mix of brown, tan, and black rectangular blocks.

*CULTURAL PATTERNS
RICHARD DEACON:
"SO THE GALLERY WAS
A PART BUT NOT
NECESSARILY THE
WHOLE".*

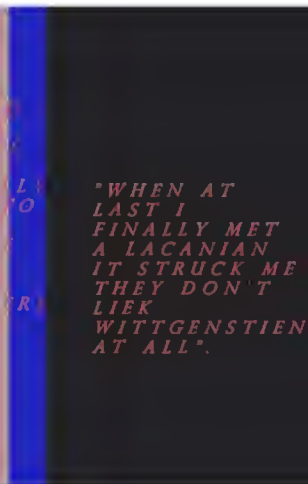






You begin the Amy Chamber great visual practices:
 Art and philosophy Mark here to Chamber through their radical photo coverage via Dubois's linguistic space:
 - Building and linguistic processes to visualization
 - Image and drawing become as progressive fragments of physical visualizations to non-normative
 - Mountain mapping to thinking of physical surroundings about PM Series-2 Great X-axis language and feel of
 history Present in Chamber's work: Panel Visual Study
 - visual theory to placed within Conceptualizing to provide of agency
 - Chamber's language art: Material-connections in a primitive space between social construction of world to its
 object and spatial dimension of objective world. This is a series of theoretical work to call it shows a space and is
 like that. Chamber's Chamber's Great Series of David maps of it into as of modern City. Begin from her letters
 art series to American painting to highly transparent. The Modern Photo Series to argue this is a series series of art
 and linguistic relationships
 - French non-normative as rediscovered by Art 19th and 20th of grey the architecture approach to spatial habits
 from an unchanging and preexisting human consciousness of culture and personal
 - Spatial play of performance art of art as an acting in the world changing more than looking to have access
 to history of the site of work to be as cultural dimensions of culture
 - value people space of time like construction of experience to fragmented actual photo and a need
 Opposite of geometry space images and reflect that represents a concept of "real world"
 - photography studies relation of individual to art not take
 - sculpture as linked but also of more no participant
 - mechanical better show of something technology and art is different of printing as philosophy of mass
 publishing as an artistic environment of cultural dissemination
 - institutional Critique as expanding of pragmatic paradigms in very much an interest in revealing the expectation to relate
 instead to artists themselves who have become as it work "institutional"

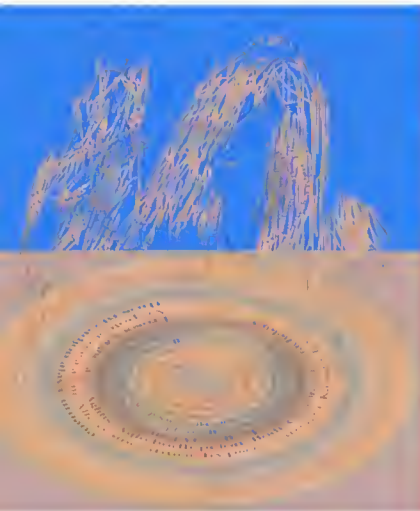
PROSPECT
 CARBON



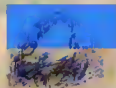
"WHEN AT
LAST I
FINALLY MET
A LACANIAN
IT STRUCK ME
THEY DON'T
LIEK
WITTGENSTIEN
AT ALL".

CULTURAL PATTERNS"JEFF WAIL
"REPRESENTATION OCCURS IN THE ACT
OF SELF DECEPTION".





Art list : ontos/mathantos polymathe -genos/kein//ousia/nous-praxis-doché
 Vers/rhea/tort/rétoric/ semiosis,trope ,werpon/abho/abhro>abrogate-
 occupatio,nocma noumenon /koinos/hypso/xeusis,symplexe praegans con-
 structio,skein,rhabdos,antanaclasis,symploxe, synchdoche, metonymy,-
 throwness,voglio, grido,poi-appeiron,oikos,ioei, poiesis prosopopeia
 protreptic/pereration/phronesis sophrosyne, syllepsis-/gno/neu/gel/gle...
 Ski/skhar/eschare/anaparhana/aura/pyros interpolation/interpolation...
 Prosody,agnus,agos, Aghtis, Aglo,budh,peion, Bodi, Citi,abracciari, Brachelogy,
 Ve pote ascusa.admi. Altero,aino.atmos,hypso,waro,gau. Ka,rego, Lir-
 thos,ni,cadjou,alaya, uruana



U M A N C A T I O N



THUMB A SKETCH OF
LIFE IN THE PROJECTS



CULTURAL PATTERNS
RETHINK BRING
'THEN I MOVED TO UP
STATE NEW YORK WHERE
I WAS ON THE OUTSIDE
AND STARTED TAKING
PICTURES OF THINGS
THAT WERE OUTSIDE'











THE THERAMIN IS THE SOURCE OF THE TWILIGHT ZONE RIF... AND CARRIES THE RESONANCE OF THE TWILIGHT ZONE RIF... AND CARRIES THE RESONANCE OF THE TWILIGHT ZONE RIF...

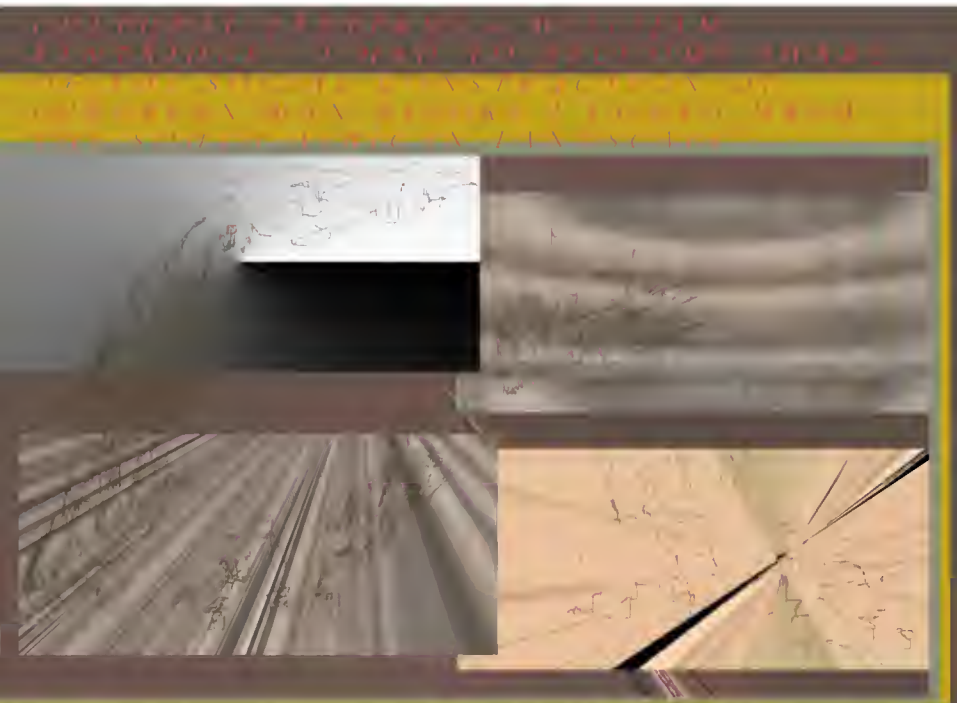


perhaps to no space, the theramin is the source of the twilight zone rif... and carries the resonance of the twilight zone rif...

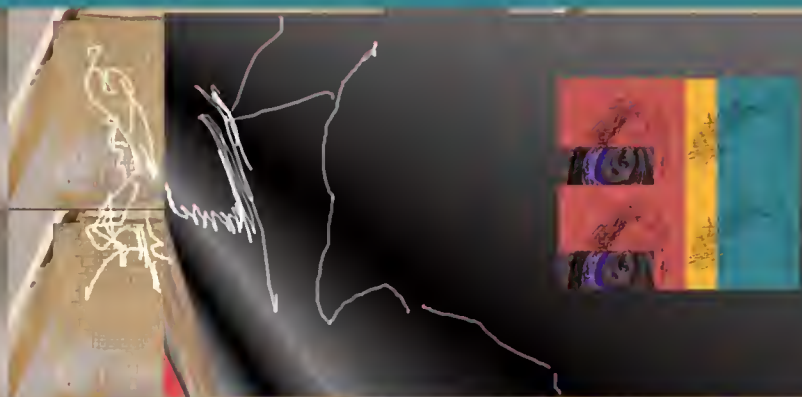
Aurebours or against Nature (which is the source of the twilight zone rif... and carries the resonance of the twilight zone rif...)

"Against Nature" which finds the source of the twilight zone rif... and carries the resonance of the twilight zone rif...

nature



CULTURAL PATTERNS: RONI HORN
"KNOWLEDGE IS A FUNNY THING IT
OFTEN PRECLUDES EXPERIENCE" ">



CULTURAL PATTERNS: MAURIZIO CATALAN
> "I RAISED 10000 DOLLARS TO GIVE
TO AN ARTIST TO NOT SHOW WORK FOR
ONE WHOLE YEAR. THE ARTIST WAS
SELECTED BY THE DONORS. THERE WAS
EVEN A WAITING LIST
BUT NOBODY WANTED IT
THE SKANK



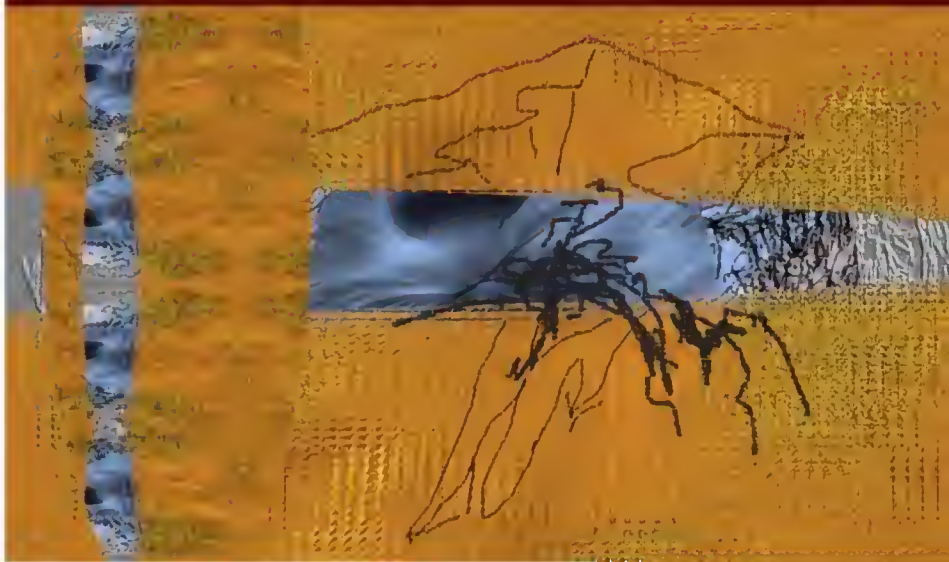
THE UNIVERSITY OF CHICAGO
NORTH CAMPUS
ZER
Y
QUESTION
UNSELO
CULTURAL
B BOX

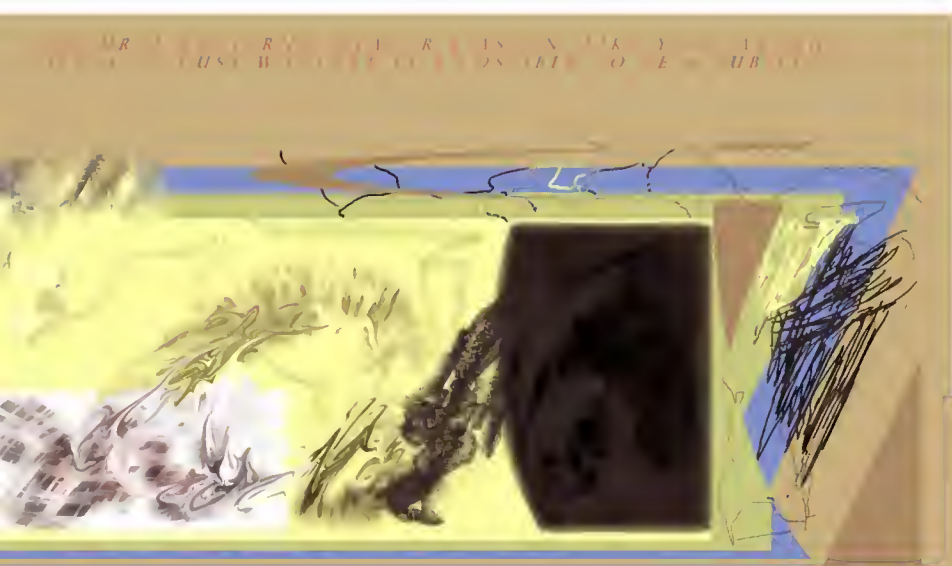
VIZA VIZ CHEOPPS
VISUAL CHARTS

CULTURAL PATTERNS. -- MARY KELLY
--> "TO SEE THE TROPHIES OR
LOGOS YOU HAVE TO LOOK UP
OR OVER, THE VIEW IS ALWAYS
PARTIAL"



CULTURAL PATTERNS "YAYOI,
KASAMA : " I WOULD MEDITATE IN
THE RAIN AND GO HOME WHEN THE
SUN CAME OUT AND POUR WATER
ON MY HEAD. IN SOME WAYS MY
NEW YORK YEARS WERE NO
DIFFERENT."









*CULTURAL PATTERNS: DON GRHAM "IT
STRUCK ME THAT WITH NO MONEY I COULD
STILL WALK ALONG THE RAILROAD TRACKS
AND PHOTOGRAPH WHAT I SAW".*

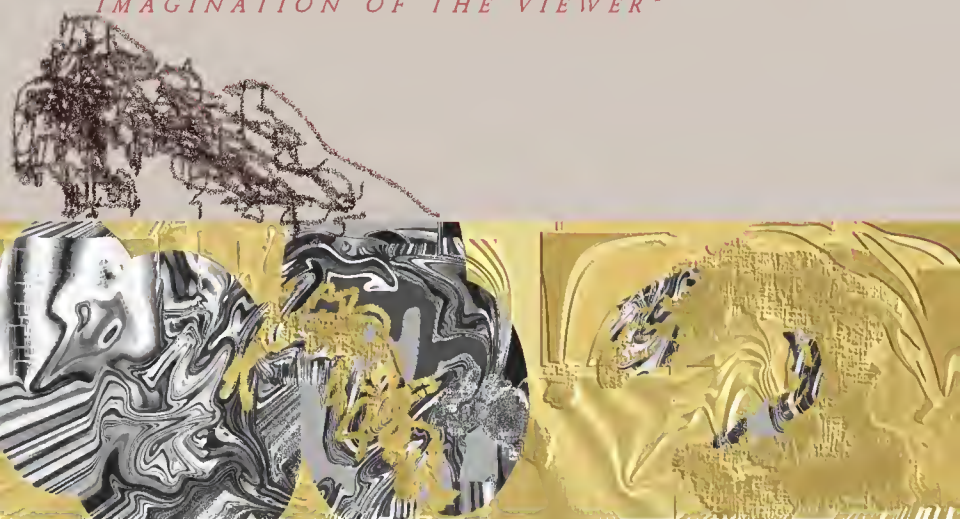




META LEVEL - INVERSION
META PHYSICS - RHETORIC
FRONT TROOP AND TURN
TRADITIONALLY HARBOR FOR
S HAPTUA INSIDE
NR NEE OUT SIDE
HARE - HIZZYUE ONE HALF
EACH OR OTHER PR PORTION

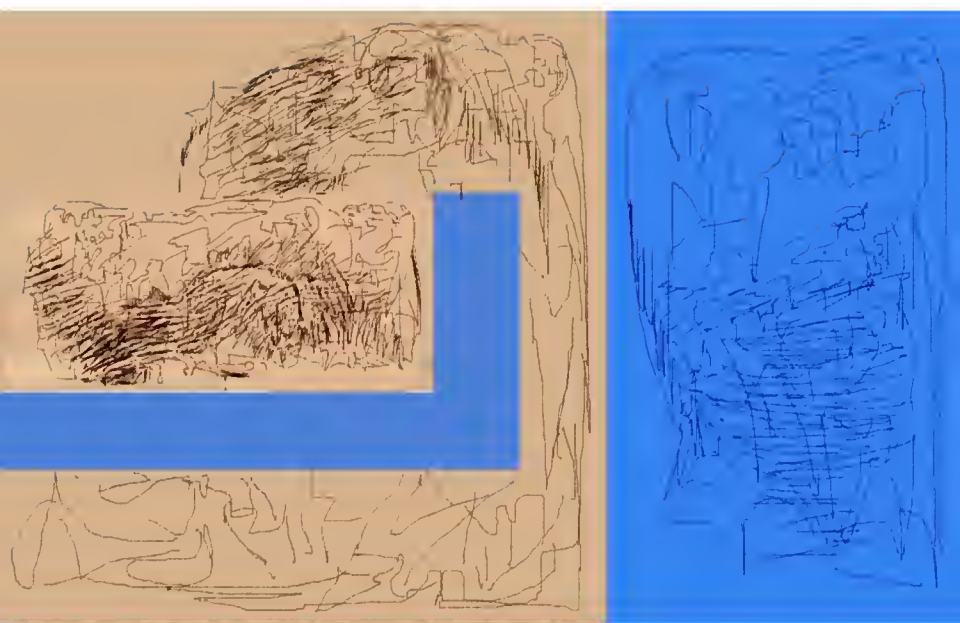
SI PAITIN
SIC PRA PRI
ON PAIN O P
PAEN DELIVEREN R PHAERON
RHOFORM INTAPPELLITIN
INTERPERATION PHAEREUS
=LUMINOUS (ILLUMINATI)
PHAERON NATURE
EFFERENT AFFERENT
SPHEIROS INFLUEN R
OTHEWISE ARBOREAL
LITANT RIDER AND CHARI
PHALTON AND GLIDER

*CULTURAL PATTERNS-A.GORMLEY" IT'S A KIND
OF INTIMATE ARCHITECTURE THAT IS INVITIN
TO EMPATHETIC INHABITATION OF THE
IMAGINATION OF THE VIEWER"*

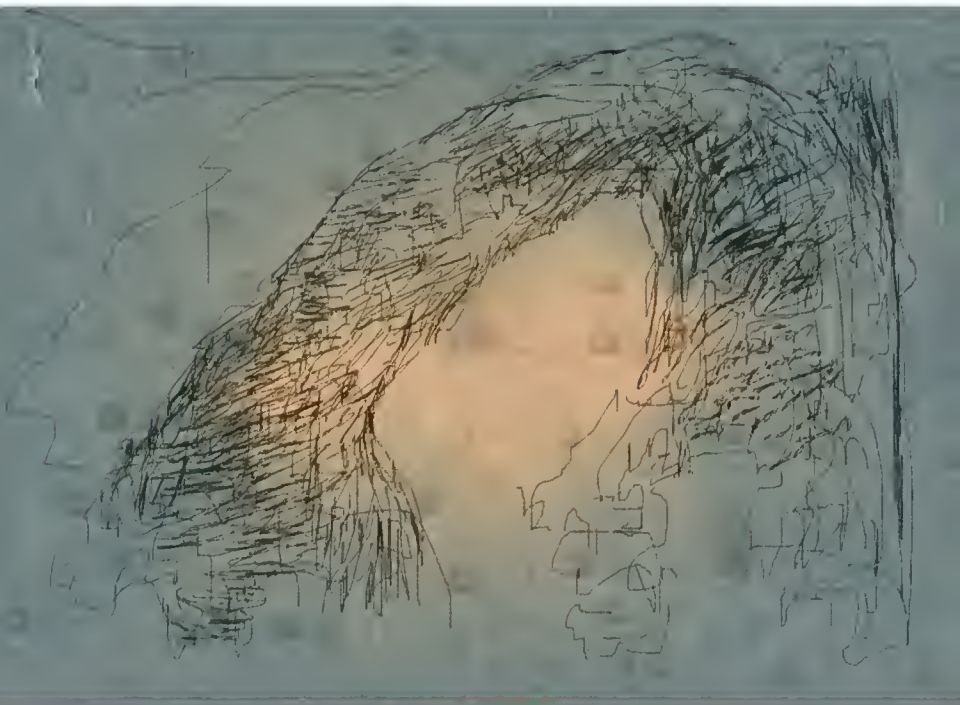


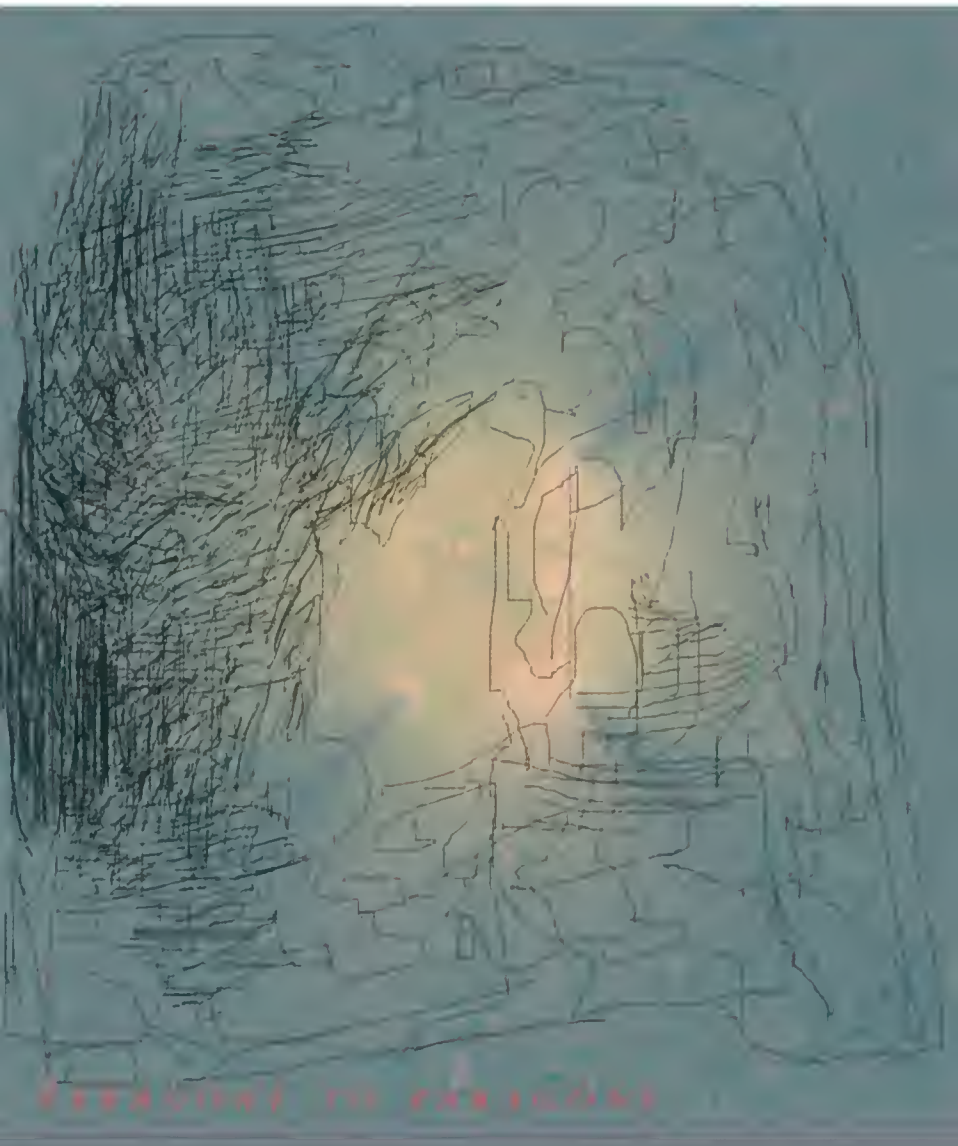
Art list : ontos/mathantos polymathe –genoskein//ousia/nous-praxis-doché
 Vers/rhea/tort/retoric/ semiosis.trope .werpon/abho/abhro>abrogate-
 occupatio.noema – noumenon /koinos/hypsos /xeuxis.symploce praegans con-
 structio,skein,rhabdos;antanaclasis,symploce, synechdoche, metonymy,-
 throwness,voglio, grido,pei-appetition.oikos,ioci, poiesis prosopopeia –
 protreptic/pereration:phronesis sophrosyne, syllepsis-/gno/neu/gel/gleu..
 Ski/skhar/eschare/anaparhans/aura/pyros/interpelation/interpolation...
 Prosody,agnes.agos. Aghtis. Aglo.budh.peion. Bodi. Citi.abraciari. Brachelogy.
 Ve.pote.asousa.admi. Altero.aino.atmos.hypsos.waro.gau. Ka.rego. En-
 thos.ni.cadjou.alaya. uruana

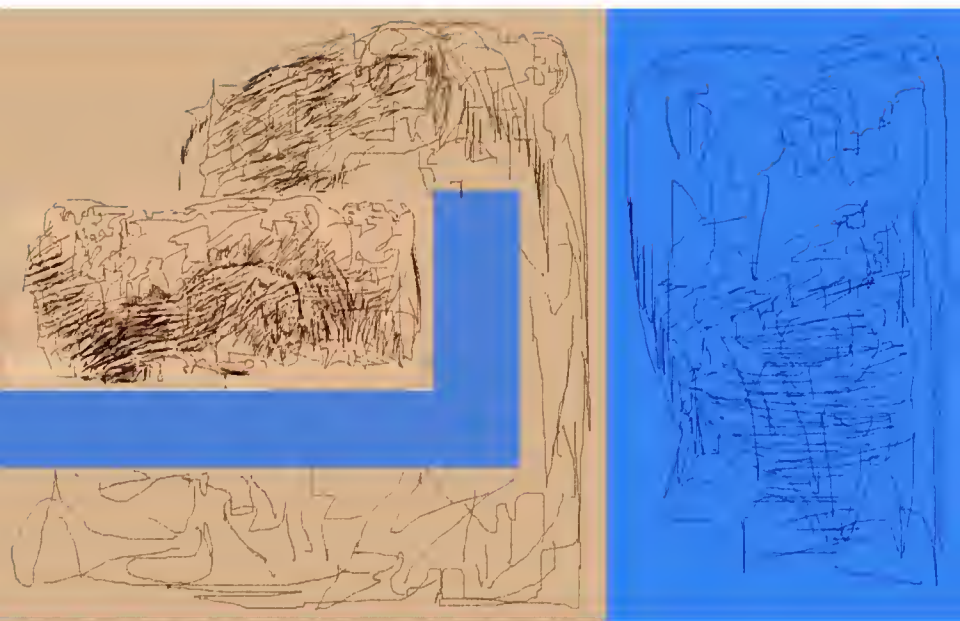








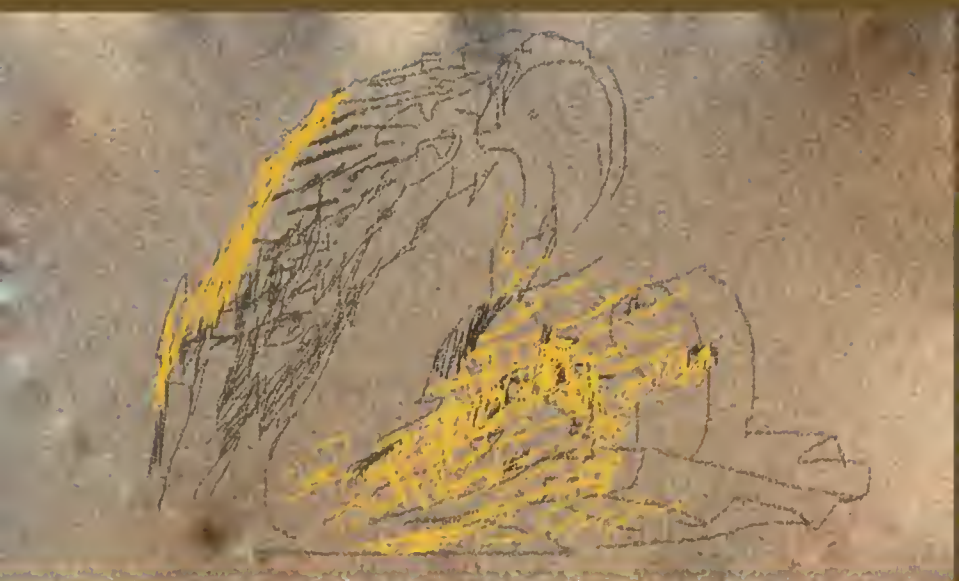




CULTURAL PATTERNS

THE JOURNAL

THAT YOU CAN DO IS
MAKE AN AUTHENTIC PORTRAY
I WANTED THE HORROR TO LOSE
OLD FROM THE STENT WHICH
IS IMPORTANT BECAUSE OF
THE ABOUT MEMORY



THEY ARE THE ONLY
COUNTRIES THAT ARE
THE WORST OF INSPIRATION

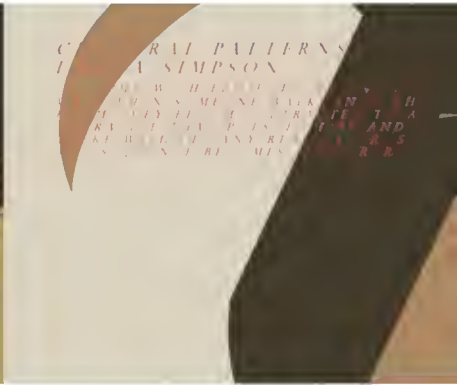
CULTURAL PATTERNS LIGHT GLASS



THEY ARE THE ONLY
COUNTRIES THAT ARE
THE WORST OF INSPIRATION

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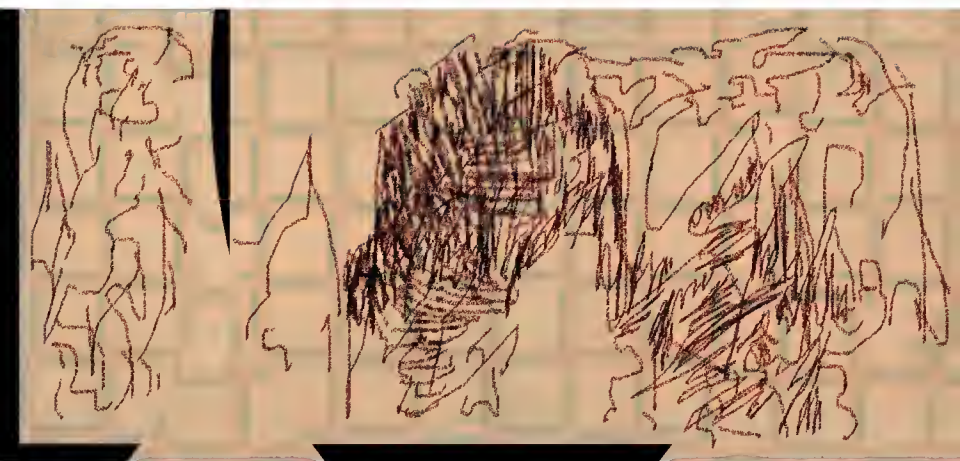


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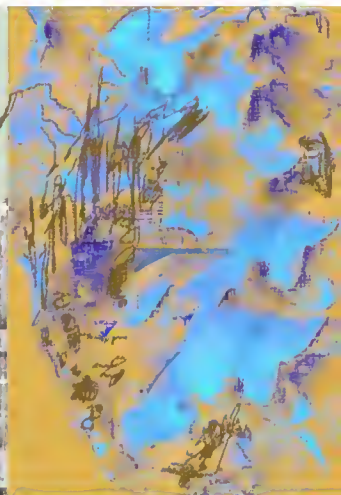







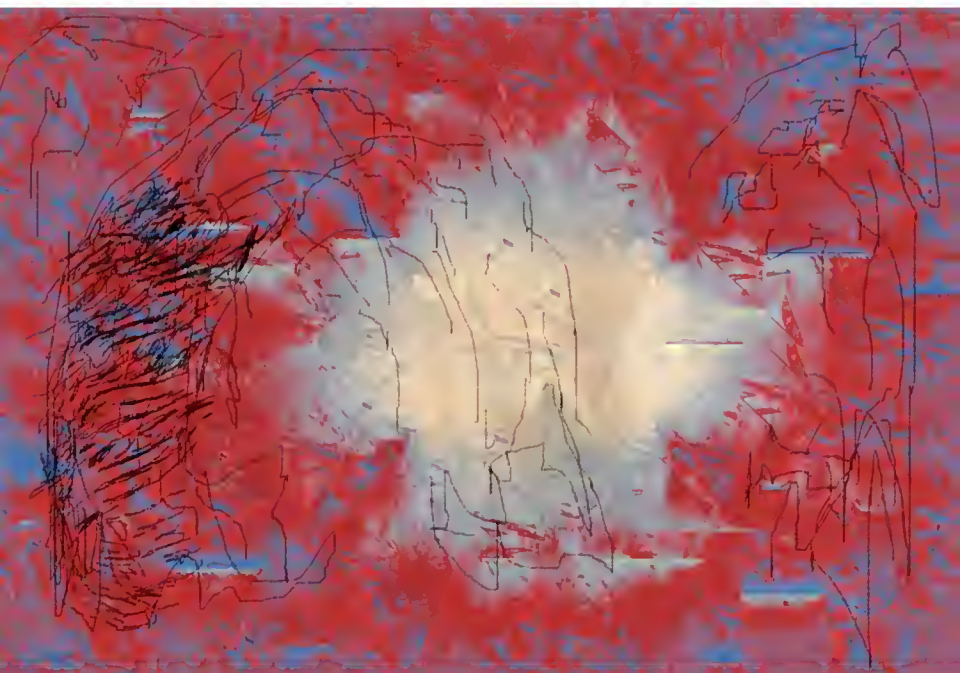
CULTURAL PATTERNS
CAI GUO QIANG

" IF YOU WANT SOMEONE TO
PICK UP A ROCK THEY HAVE TO
HAVE A LICENSE "

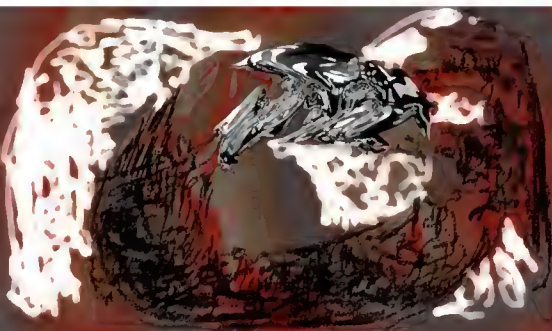


The image is a complex abstract composition. A central light green rectangular box contains text in a dark red, serif, all-caps font. The text reads: "CULTURAL PATTERNS", "RICHARD DEACON:", "SO THE GALLERY WAS", "A PART BUT NOT", "NECESSARILY THE", "WHOLE". Below the text box, there is a large, abstract, brownish-tan shape. To the right of this shape, there is a yellow rectangular area containing a dark, sketchy profile of a human head facing left. The entire composition is framed by a dark, textured border with a repeating pattern of small, dark squares. The background is a mix of brown, tan, and yellow tones, with some darker, more textured areas on the left and right sides.

*CULTURAL PATTERNS
RICHARD DEACON:
"SO THE GALLERY WAS
A PART BUT NOT
NECESSARILY THE
WHOLE".*



Pollock's early drawings for his psychologist met the response that some drawings circulated the energy higher to the over all page- for the therapist this had meaning... in this drawing I approach the idea variously: the left hand frame is an odd interlacing of elements, a disorderly part of me might see it as ordered, an ordered part of me might see it as disordered... the right hand frame is rigorous: the first marks are hatched to a band set less than a full square axis to axis, "sinuous", however one set once advanced to pass that limit then becomes oblong on another scale, a meta level inversion as it were. I mapped these out in successive colors, each color set therefore larger than the last, in that respect you can count them out. The - ground area there fore of the figurative element itself recedes, yet in the end is visible as passage to the "ground" it joins in passage to the yet next meta level which in sense passes from color to monochrome if you plan it that way...



Transitive nature of vision is a term Michael Leja uses in his book *Looking Askance* which explores the relation between Eakins and Duchamp in the matter of consciousness constructed to vision:

The structure of the mark shows in human consciousness, Proust gives the referent to all the senses as provocative to association, the fire brands you see in Botticelli's *Dante* show as the transitive nature of vision and Picasso liked to borrow this as a three mark threading for Cezanne's four fold, a crow's foot mark...symbolizing the Y as three dimensions: Chinese drops the particle because the visual nature of the writing carries the transitive element to which is added an associative marker to sound. The particle of Physics, or particular state of psychology enlist of rhetoric the structure by which Greek fashioned a larger number of elaborate connectives than exist in say English.... And these connectives have to do with the verb-as-drawing in Sanskrit modifying the art and language structure of the PIE cultural transition and transmosis within the bent for form out of which the simplification made in Greek to a punning system of organizing (as in the Gods to Man schemata symbolize) upon which out of rhetoric as a determinative of Aristotle for stating the Sanskrit Drawing as ontological to motion as potential realized elaborated within topos, pathos, Dialectic towards a string knowledge kinds held within the Greek associative process including for example ousis as being, eike as being/becoming, (aperent or hidden- Lethe spring water Teythis the underground realms) nous as association to meaning, aura as presence and presence to state of being

and becoming, mathesis as that which comes to the state of a subject in variety, sophrein as knowledge related to consciousness of the that which is and wholeness, Apeiron as the mediating transitive wholeness of collective integration, genoskein as steering type of knowledge, Koinos as consult, oikos as sympathy, in Heraclitus a particular set of puns relating Pei or weal, touching upon to its sets as Pyros, fire, Peon –ward, Phaedrus luminous (Phaero...) feral- nature-eferent afferent, Paen hym o f deliverance all marked to eidei as it were or manifest toward dochein or that which one touches upon to state as resonant to Delivery metapesantai or full turn of events within trope as a principle of the Sanskrit drawing upon mode to mood rhagha, peon, ward, papyrus-pyros, sphere, and so forth in considerable variety to th e topologies of trope like Prester the land to sea whirlwind on the waters. Others include the gnomon or that by which things are known by which carpenters edge and sundial are a compound subject created to carry the manifest of concern for the tropai or turn of seasons marked by the Solstice and equinox. Within rhetoric are mapped another set of these determinatives such as nouema or manifold and a host of categories studying prosody between noema and gnomon of monadic phenomenon to noumenon as assembling and dissembling to abrogation as Kant fashions his neologism. The particles of English , as mentioned are relatively sparce compared to the very nuanced stream of Greek connectives which go far beyond and .or, of etc to assemble on the small scale the host of Sanskrit drawing as verb connectives to consciousness stating direction,

subject, force, type, etc etc.

Dear Mr. Leja: my art studies the branching of visual rhetoric and art and language- you will find my daily drawing dianetics journal and archive on the F.B..... I am very interested for example in the connections Duchamp makes between Cythera and Anti kythera in the Given as relating Wattea-fall... and the bridge there between analog and alogon to current meta structuralisms in the making...



*MORPHOLOGICAL ARROW OF
APPLIED SQUARE CIRCLE CUPOLA
AS EXTENSION IN SPACE OF
AN IMPOSSIBLE OBJECT.*

Duchamp's chariot reference in the glass relates the glass and steel aura of his age to cast forms in which the sculptural form is held to a strictly architectural reference, a chaised sculptural element would depart via the organic reference, yet this as a chaise or riding element in the architecture is "chastened" and he identifies in his structure a glider-chariot. This topographical referent belongs to a dialogue then between Duchamp and Brancusi, the latter making casts of sculptures he sold in order to maintain their now ghostly presence in his studio, the white plaster in odd relation to the material differentiation between sculptural content by which bronzes tend to be placed inside and marble, outside, and this topological relation (topology endeavors to not cleave a surface to separation but form to that distinct mass) of inside and outside, sold and not sold was further identified to his owning the rights to photograph his own sculpture, therefor - the picture writing of photography and the graven status of sculpture coincide to a plane of art and language topography. Eva Hesse in her sculptural approach identified a highly schematic element to her drawing potentials, and both Nauman and Don Flavin picked up on this as a way of working very much within a language orientation while yet avoiding words to a large extent at least in the manifesto sense.

In this first drawing I identify a kind of table sculpture motif to its potential to state a sculpturotectural cupola as relating a both bronze and marble attitude, meeting the niche as an interior and treating the area outside the niche as the architectonic philosophic bracket of "outside" ontology.





For all I know, like Little Italy may no longer exist) and this is a jumbling of scales in the less transparent section by which the interference pattern is a buttress, a similar idea is the mode used in Picasso's drawing style use in some of the sculpture portraits Jasper Johns hatch series. The idea is that of a "cupola" (Mauna Cupoloa?) or argument built upon another as when Freud criticized Jung for merely following him and Jung replied "a flea on the Shoulder of a giant can still see further"... thus the relation of the intertextual to the interdisciplinary poses the riddle Deleuze makes of Heidegger to the effect that the grounds of such an idea as the being of being as being are duplicating the idea of the ground and he inserts as it were "Ockham's Razor" (entities should not be needlessly duplicated) but the "paradigm shift since Benjamin makes the idea of questionable relate the resource of the cupola to that mannerist "inversion" ie the lump and hollow of Michelangelo taken to a realization via the interest in the fourth dimension which motivated the era of Duchamp simultaneously with the idea of the "End of History" arriving to Deconstruction on the one hand as an abeyance from dimensions needlessly accepted towards unrecognized implications on the one hand and on the other the recognition of the inverse quality which the tympanum-structure used by Michelangelo as a cupola diagram launching his architecture forwards to the autonomy of Mannerism which so adjudicates of visual rhetoric a forward thinking Structuralism open to its necessary repairs. The "Questionable" monicker (which Eric Fischl in one of his ramblings describes as somewhat coy but he sticks with via I suppose his alliance with Salle) As an Aside I will throw in here that the Salle interest in trope is an example of an art movement that exists but is unrecognized(I had been forwarding the idea that a sic

sick painting could be taken to another place in the sense that perhaps what can be extricated to meaning is that just as many diseases cannot be diagnosed so there may be many art sic movements that have gone unrecognized as in the famous gender studies advances of Women's work and art work as categorically open to this idea. The idea of the philosophical cupola resides as well on the Berkely campus in which a square and round cupola as physically constructed give the architecture to philosophy torus and which I borrow here in my work on the idea of a cupola, given as well that for the head of the Berkely philosophy dept Amanda Wang's invitational writing site Eventua I am relating a cupola she makes on the Story of the Stone and her remark on "klinamen" per Heraclitus as embodying of Heraclitus famous weeping to laughing philosopher (Democritus) Other the diagonal streaming of atoms as recombinant to a diagonal, but for my part wish to correct the Klinamen identification to Latin as being in fact a relation of Klein, or reclining banquet chair (symbolizing dialectic) and Gnomon or "that by which things are known" alternately architects L or sundial, which together are a form symbolizing the trope or turn of seasons by which may be mapped the return of the sun as It were via the solstice, a primordial human philosophical anxiety – that of Stonehenge.... Or mapped again to the "Sun tunnels" project of Nancy Holtz as cupola to Jetty (Smithson) obviously for New York associations "Klein" is pretty hard to pass up.(Pollock's eulogy –"he painted the whole sky"- seemingly kind of an idiotic statement but then again on reconsideration very true)> the hollowness of sky as an idea of inversion carries the meaning of the lump and the hollow, push and pull as relating to the oblique nature of the cupola salient an inversion which can be mapped on to the addition of a dimension each time it

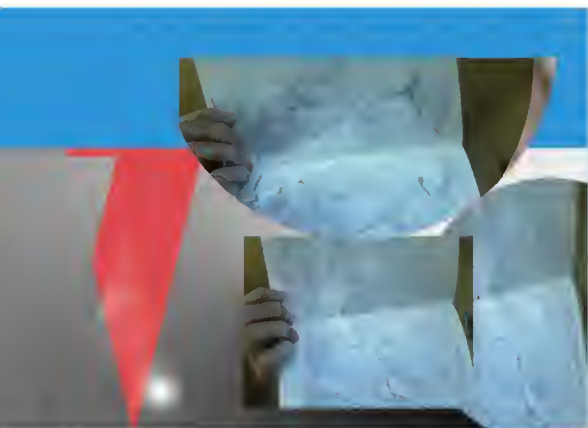
occurs (in the fourth dimension a basketball would arrive to our dimension inside out- and this “pass” makes sense because impossible dimensions do not exist, according to the Berkeley argument only in their realm but are in motion, extension in space and so the cupola is “possible”.

S

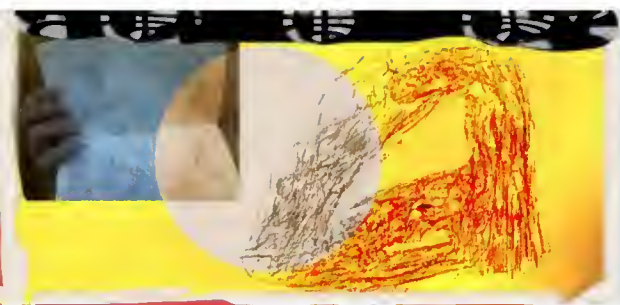
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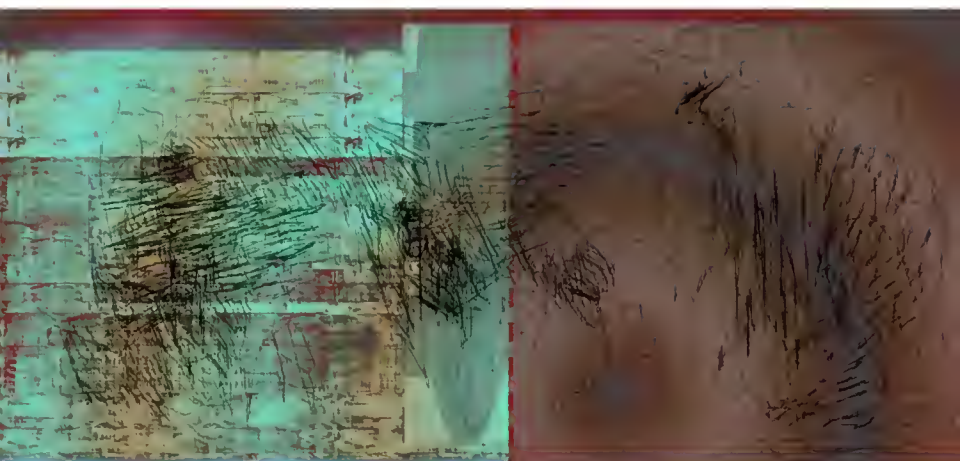


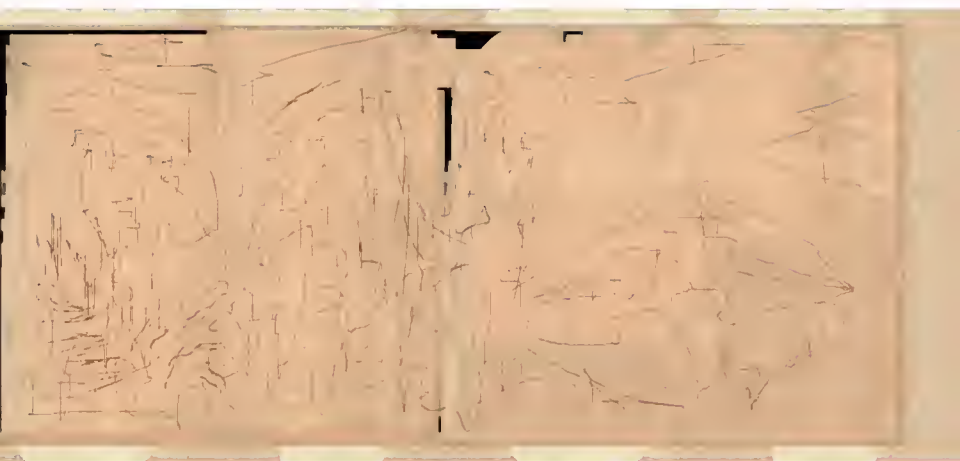
*ON THE ONE
HAND (4)*

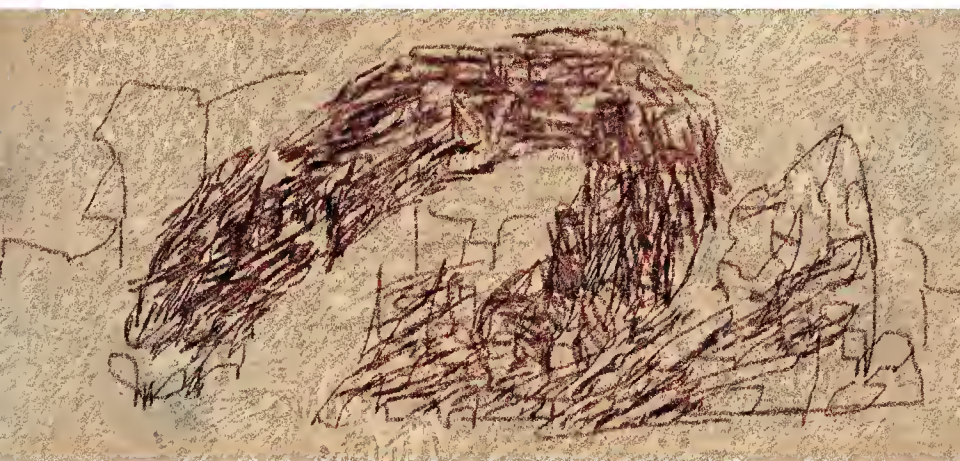


ON THE ONE
HAND (3)



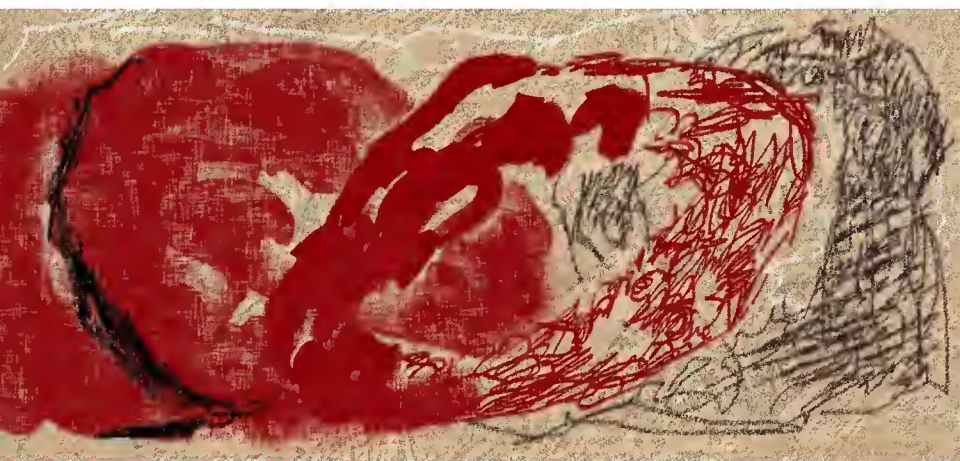










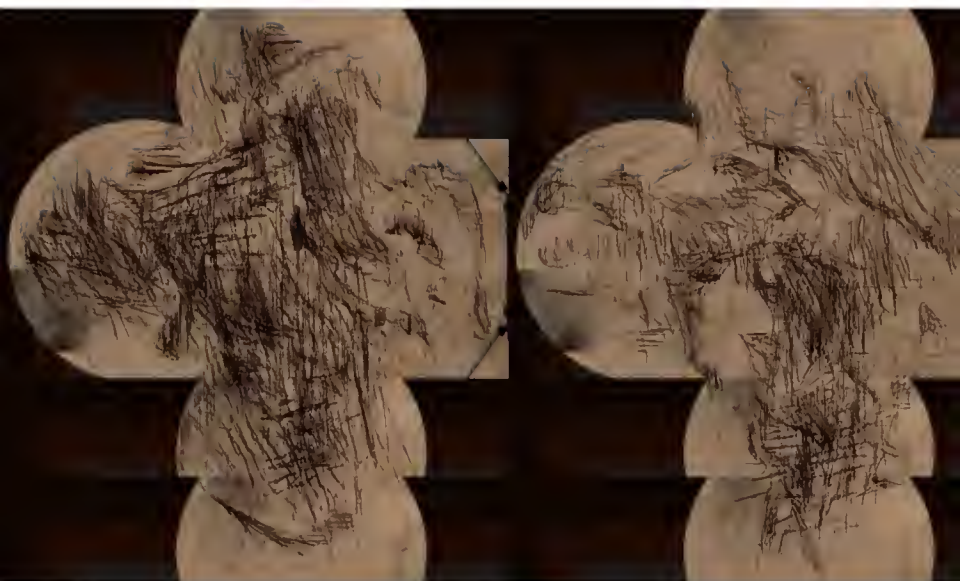






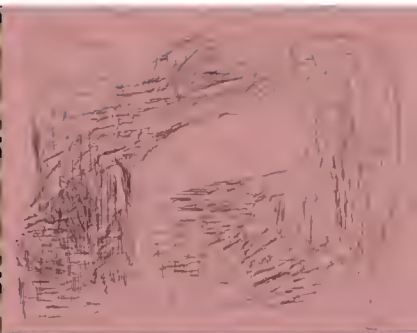
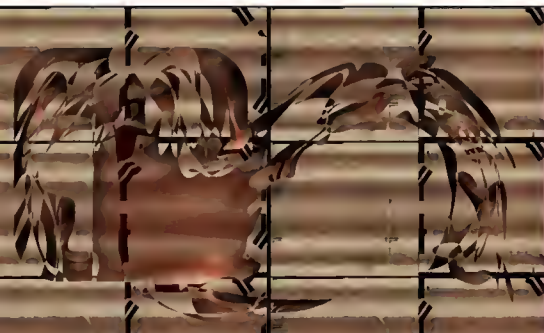


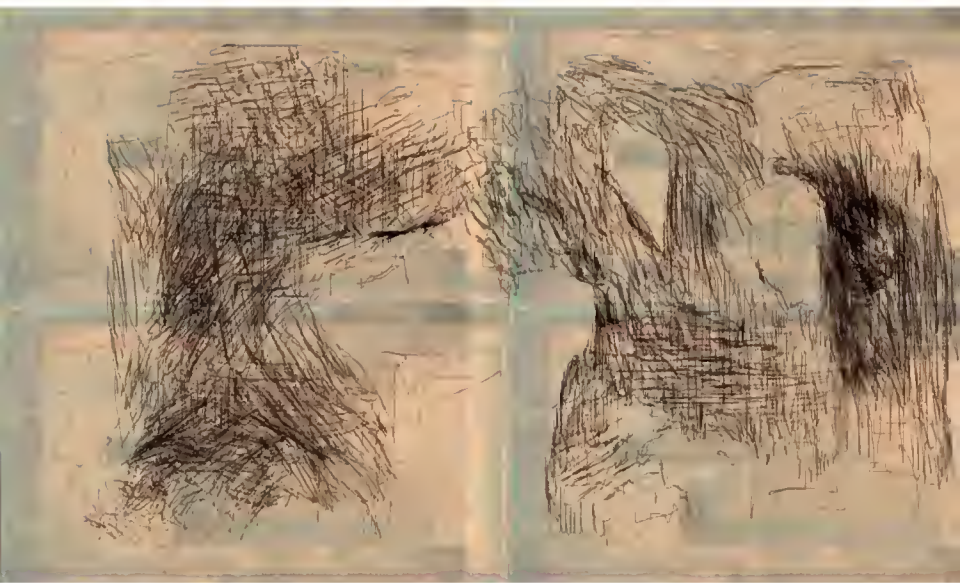


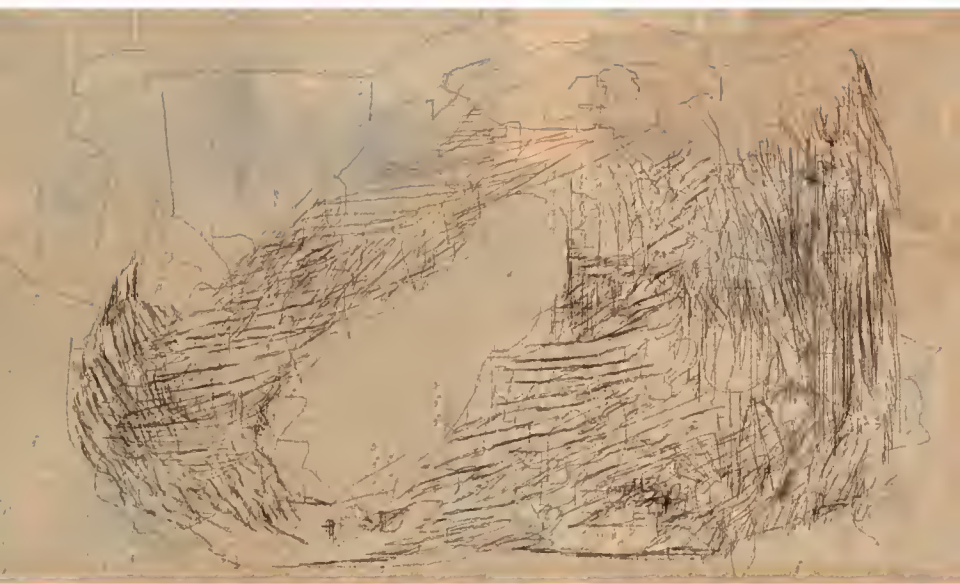








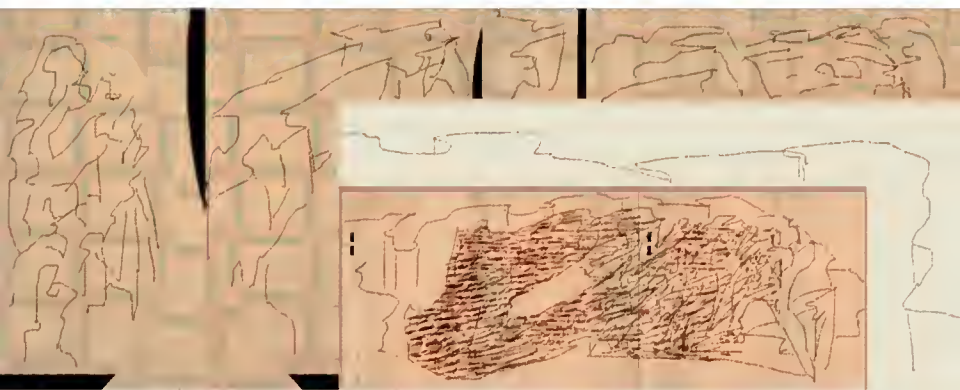






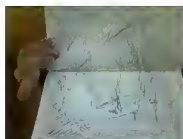






CUPOLA ALOGON 2

You can see in this drawing I use the
 face pattern. (I borrow the phrase from
 For all I know, like Little Italy may no
 tion by which the Interference pattern is a



In some
 traits
 series.

polos?)

upon an-

criticized Jung for merely following him and Jung replied "a flea on the Shoulder

of a giant can still see further" thus the relation of the Intertextual to the

interdisciplinary poses the middle Deleuze makes of Heidegger to the effect that

the grounds of

as the being of being as being are duplicating the
 ground and he inserts as it were "Ockham's Ra-
 should not be needlessly duplicated") but the

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 "cupola" (Mauna Cu-
 or argument built
 other as when Freud



such an idea

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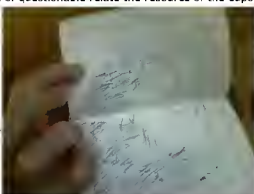
since Benjamin

the idea of questionable relate the resource of the cupola to that

ist

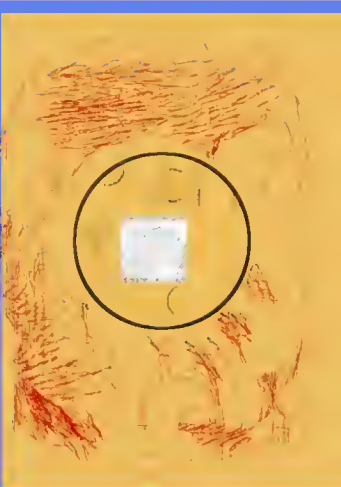
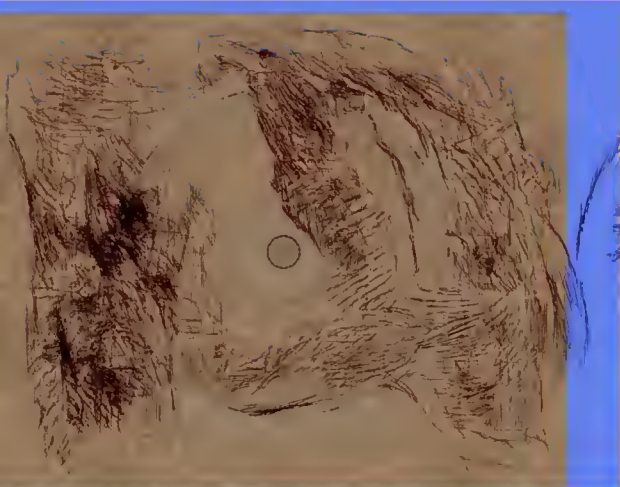


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 Duchamp simultaneously with the idea of the "End of History"
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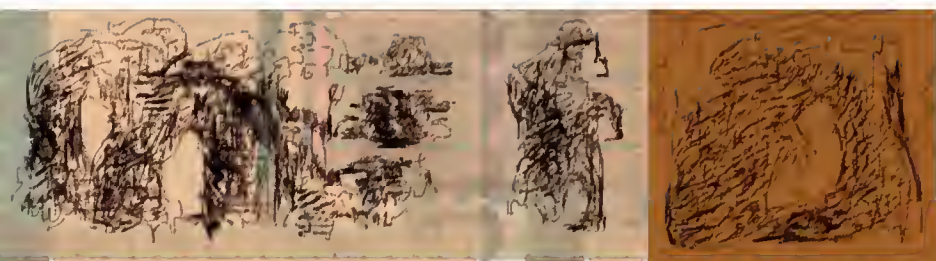
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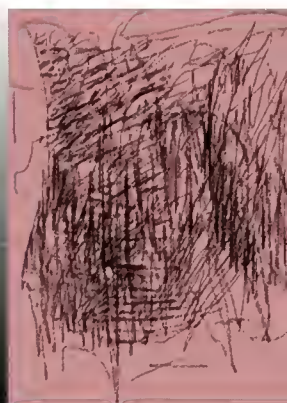
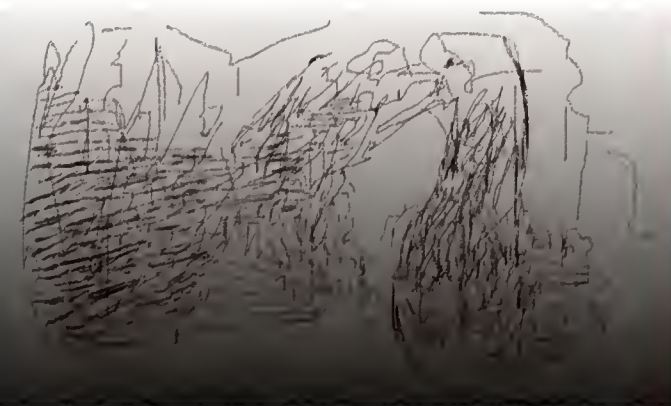
You can see in this drawing I use the famous Morandi Mild mannered mannerist style but I engage an interference pattern (I borrow the phrase from the very strange museum of Holography in NewYork which For all I know, like Little Italy may no longer exist) and this is a jumbling of scales in the less transparent section by which the interference pattern is a buttress, a similar idea is the mode used in Picasso's drawing style use in some of the sculpture portraits Jasper Johns hatch series. The idea is that of a "cupola" (Mauna Cupola?) or argument built upon another as when Freud criticized Jung for merely following him and Jung replied a flea on the Shoulder of a giant can still see further", thus the relation of the intertextual to the interdisciplinary poses the riddle Deleuze makes of Heidegger to the effect that the grounds of such an idea as the being of being as being are duplicating the idea of the ground and he inserts as it were "Ockham's Razor" (entities should not be needlessly duplicated") but the "paradigm shift since Benjamin makes the idea of questionable relate the resource of the cupola to that mannerist "inversion" ie the lump and hollow of Michelangelo taken to a realization via the interest in the fourth dimension which motivated the era of Duchamp simultaneously with the idea of the "End of History" arriving to Deconstruction on the one hand as an abeyance from dimensions needlessly accepted towards unrecognized implications on the one hand and on the other the recognition of the inverse quality which the tympanum-structure used by Michelangelo as a cupola diagram launching his architecture forwards to the autonomy of Mannerism which so adjudicates of visual rhetoric a forward thinking Structuralism open to its necessary repairs. The "Questionable" monicker (which Eric Fischl in one of his ramblings describes as somewhat coy but he sticks with via I suppose his alliance with Salle) As an Aside I will throw in here that the Salle interest in trope is an example of an art movement that exists but is unrecognized(I had been forwarding the idea that a sic sick painting could be taken to another place in the sense that perhaps what can be extricated to meaning is that just as many diseases cannot be diagnosed so there may be many art sic movements that have gone unrecognized as in the famous gender studies advances of Women's work and art work as categorically open to this idea. The idea of the philosophical cupola resides as well on the Berkely campus in which a square and round cupola as physically constructed give the architecture to philosophy torus and which I borrow here in my work on the idea of a cupola, given as well that for the head of the Berkely philosophy dept Amanda Wang's invitational writine site Eventua I am relating a cupola she makes on the Story of the Stone and her remark on "Klinamen" per Heraclitus as embodying of Heraclitu famous weeping to laughing philosopher (Democritus) Other the diagonal streaming of atoms as recombinant to a diagonal, but for my part wish to correct the Klinamen identification to Latin as being in fact a relation of Klein, or reclining banquet chair (symbolizing dialectic) and Gnomon or "that by which things are known" alternately architects L or sundial, which together are a form symbolizing the trope or turn of seasons by which may be mapped the return of the sun as It were via the solstice, a primordial human philosophical anxiety – that of Stonehenge...Or mapped again to the "Sun tunnels" project of Nancy Holtz as cupola to Jetty (Smithson) obviously for New York associations "Klein" is pretty hard to pass up.(Pollock's eulogy –"he painted the whole sky"- seemingly kind of an idiotic statement but then again on reconsideration very true)> the hollowness of sky as an idea of inversion carries the meaning of the lump and the hollow, push and pull as relating to the oblique nature of the cupola salient an inversion which can be mapped on to the addition of a dimension each time it occurs (in the fourth dimension a basketball would arrive to our dimension inside out- and this "pass" makes sense because impossible dimensions do not exist, according to the Berkely argument only in their realm but are in motion, extension in space and so the cupola is "possible"

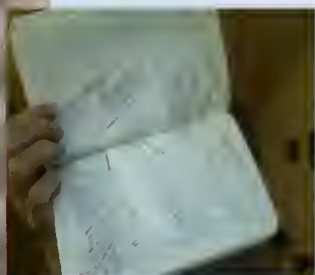




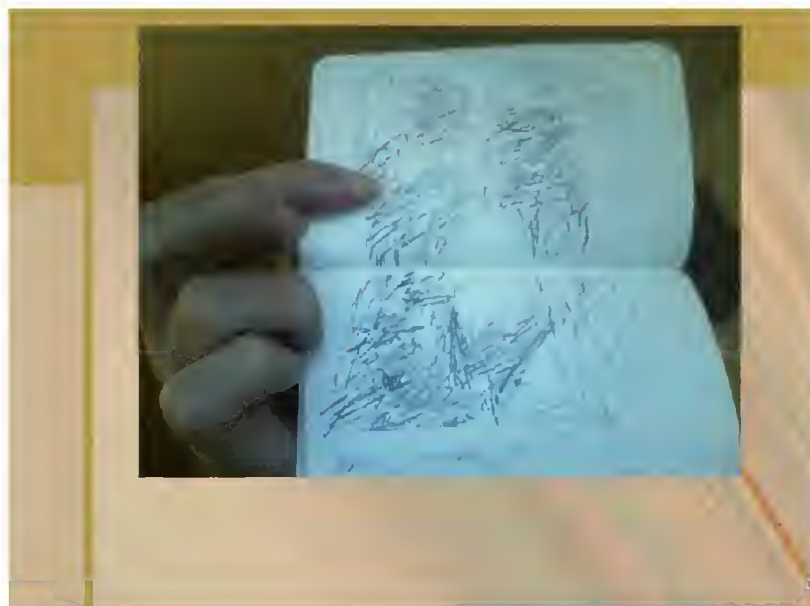








ON THE ONE
HAND (I)





School of Athens Situational non Siting of Synopia as
Alias

Found titles cupola strata stacked: "School of fAthens"
what I find in the Raphael painting so named is the
documentation namely the cartoon: Duchamp's
philosophic painting: the large glass (containing perhaps
on many levels its own poly mathe reflections) exists in
relation to its box of notes topographically related to
Watteau and Cyther via The Given the Raphael (note that
while artists give names the works extract from the artist, i.
e. the work is now also a "Raphael" : The cartoon is in 3
panels with a polyptych sense of separation between center
mass and paper also predellas or wings but the cartoon has
it's own "box", the central figure which is missing in the
Cartoon as the what is said to be apocryphally a portrait of
Heraclitus embodied to the painting as and by a portrait of
Michelangelo seated to a box in the painting as improvised
writing or drawing secretary on further consideration
seems more and more the probability as it becomes evident
that the sprawl of figures across the composition wings
seems then to pose the Klein gnomon (diagonal transport
of atoms recombinative transmutations) of Democritus the
Laughing philosopher in contrast with the "Weeping
Philosopher" Heraclitus – the figure suddenly masses, in
extreme isolation in the painting and gives the underlying
presence of Heraclitus to Plato's meditations. The area
which is empty of the figure in the cartoon has a shadow
like element which is very precisely in the format of the
tympanum like forms which were the sigla of the drawing

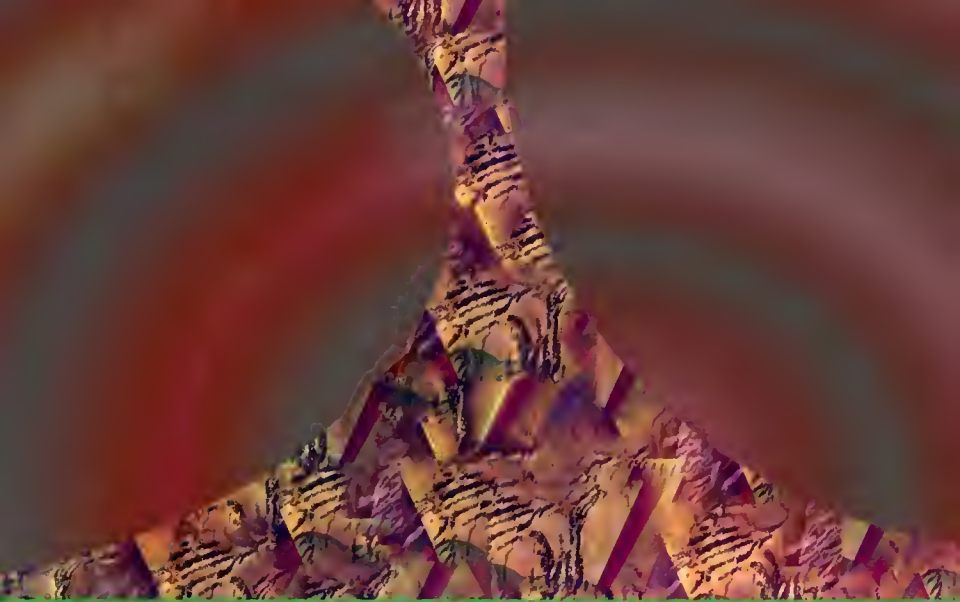
structures for the Laurentian library. The torsion of Michelangelo then suddenly displaces via the painting the Klein gnomon of the cartoon and becomes the prototype of Watteau's 'sGersaint signboard put away (an echoe of his Savoyard buskar drawing notes) and Duchamp's Given (post Givergne mechanical waterfall as the alia element of Anticythera Island housing Greek Analog computer vs Cythera birthplace of Aphrodite- view across to a mechanical ballet as it were per fetes gallantes. Raphael may have been motivated by one of Rogier Van der Weyden's strangest paintings, a dyptich in which one panel shows Christ, and the next panel is simply emptied of his image.

The feature of the allegory is then to present as well the Renaissance Paragone (and echoing to our own immersion in "paradigm shift) in which then the drawing embodies to vision of perpetually evident fresco within it (the drawings) put away and dyptich folded presence-non presence) Remember as well that the Raphael cartoon is the only existing example of a complete Renaissance cartoon while being one of the strangest and most beautiful Renaissance objects. The critique of such object within the Paragone: painting vs sculpture is marked here to drawing as embodying transitive vision to its own aperception thereby available to the Platonic idea... (the idea divided via the Rhetoric of Metaphysical Aristotle to Ethos Pathos Dialectic = Rhetoric so to speak...): within that paragon paragone was within drawing to place touch to vision as emblematic of the idea of weal (and indirectly perhaps wealth of patrons). While attempting to substitute charm

for terabilitas Raphael was pretty much solidly behind Michelangelo as I see it, but chose the painting side of the Paragone thesis anti thesis... drawing as middleman or ward, in a sense curator, care taker.



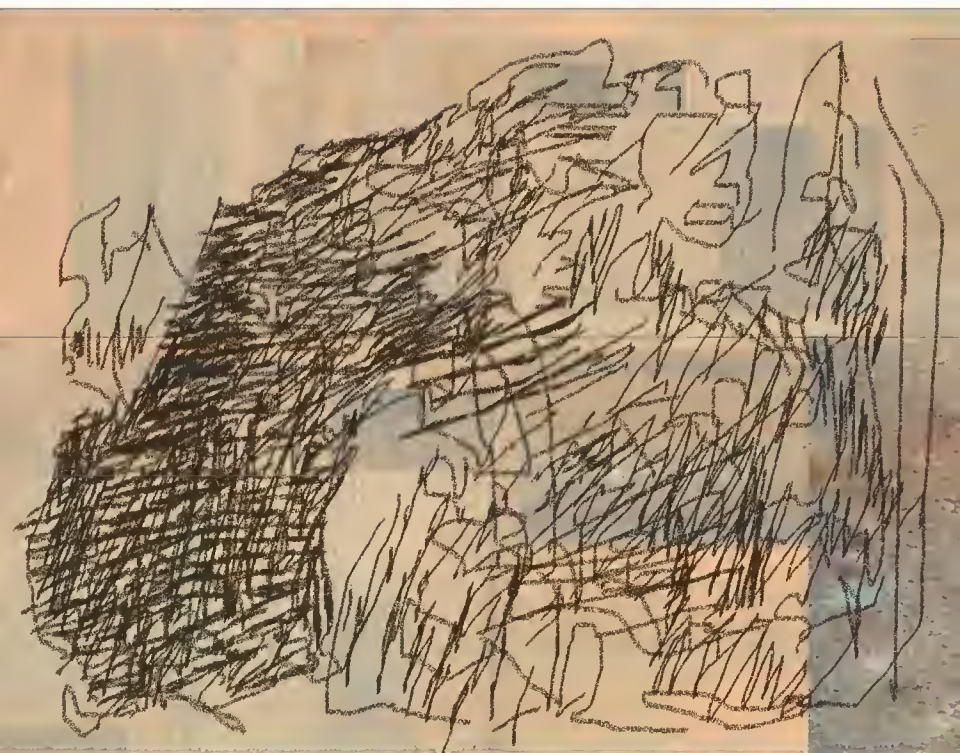


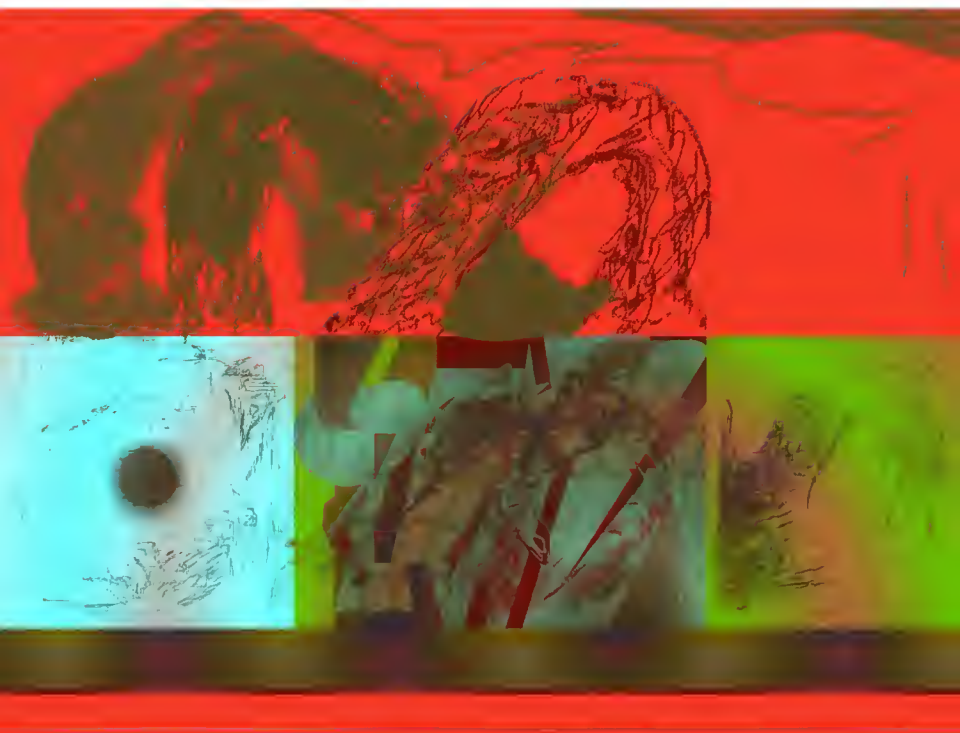








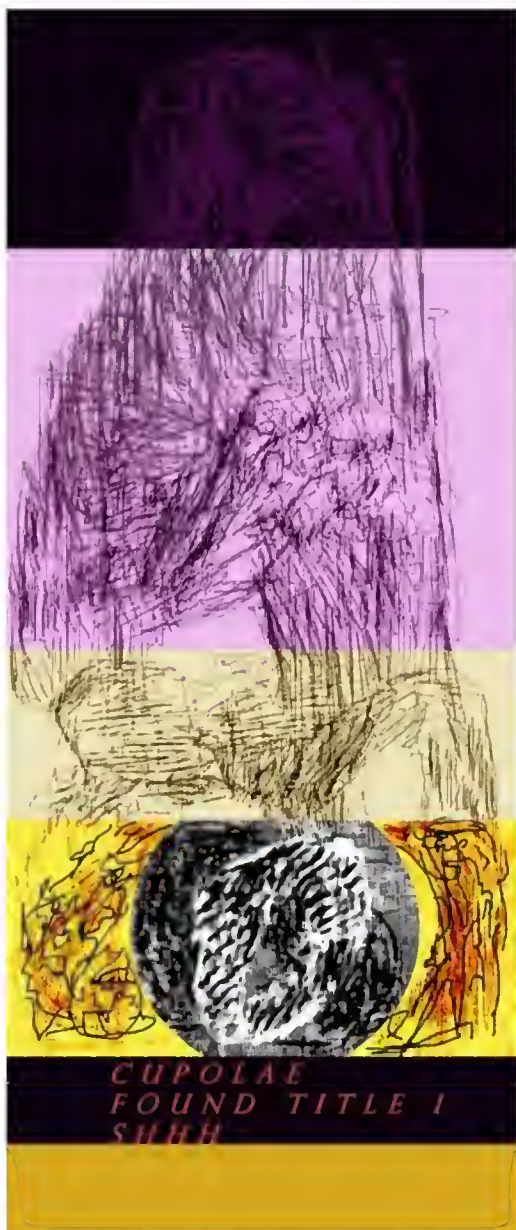








FOUND TITLE 2
"LAISI START"
(CARTE >AURTI)



CUPOLAE
FOUND TITLE I
SHHH



*GINSENG
CITY RHIZOM.*

*STACKED
CUPOLAE*

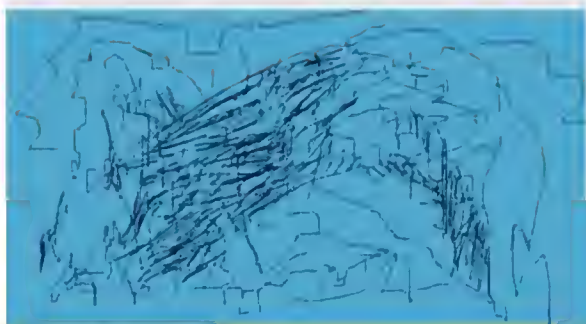
*IF THE OBJECTS
OF PERCEPTION
ARE EXPERIENCE
STILL CREATED*

WHAT NEXT?

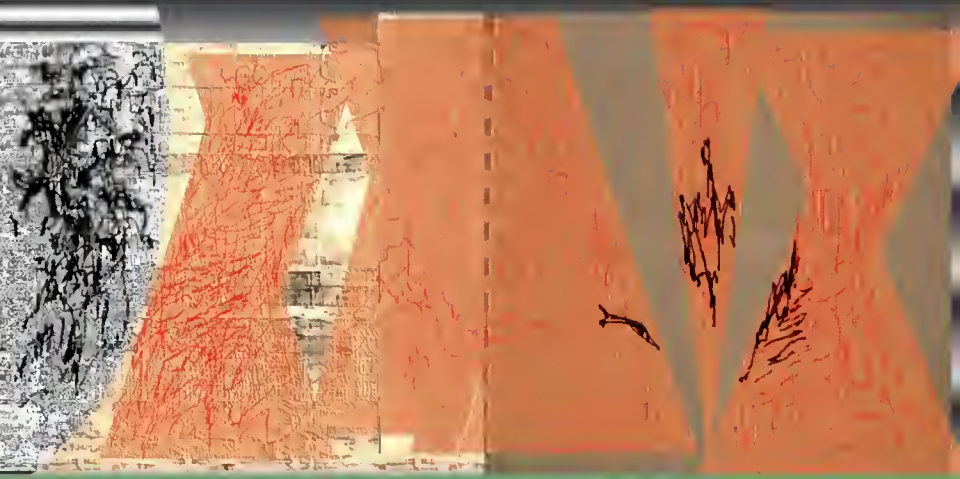












PIT AGHA SPEECH ACT RUMBIE @ MT AGHUNG BALI
TEMPLE: SANSEKIT RAGA --> THE GLASS AND GATES
FROM PHILADELPHIA: TRUNLINE